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ABSTRACT

GRADES OR AGES: K-6. SUBJECT MATTER: General and instrumental music. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into 16 short chapters and several appendixes. Each of these is straight text interspersed with illustrations. The guide is offset printed and staple bound with a paper cover. OBJECTIVES AND ACTIVITIES: A philosophy of music education and accompanying general and specific objectives are developed in the first four chapters. Subsequent chapters contain general suggestions for activities. Activities in the field of instrumental music are divided into three sequential levels of increasing difficulty. INSTRUCTIONAL MATERIALS: The guide contains 1) a list of recommended equipment and materials for general music, 2) a list of sources of classroom instruments and catalogs, 3) a list of sources of musical recordings; 4) a list of recommended music books for children, and 5) a partial listing of music publishers. STUDENT ASSESSMENT: No mention. (RT)

PLANNING THE
ELEMENTARY MUSIC CURRICULUM
Grades K-6

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FOREWORD

If the study of music maintains its proper place in the general education of South Carolina's boys and girls, it should begin at the time students enter the public schools. The music curriculum should be designed to meet the aesthetic needs of *all students* at every grade level. In order to accomplish this task, planning must anticipate experiences which are meaningful for the slow learner, the average child, and those who demonstrate special talents and interests.

Successful music programs are those which develop the kinds of skills, attitudes, and understandings which have lasting value for the individual after he leaves the public school and takes his place in an adult society. If the music education program provided children during their early years achieves significant results, adults should be able to respond to the beauty of music to enrich their daily activities for a lifetime.

Educators are encouraged to use this publication to plan, conduct, and evaluate elementary music programs which will meet at least the minimum goals as outlined for all students at the sixth grade level. While this is being done, it is important to remember that *minimum* standards should not limit the possibilities for schools which are able to go far beyond in providing the highest quality of instruction obtainable in all areas of the curriculum.

If South Carolina citizens of the future demonstrate a love of beautiful music and an added dimension of artistic sensititivity, educators may point with pride to the kinds of foundations established in every elementary classroom throughout the state.

DR. CYRIL B. BUSBEE,
State Superintendent of Education.

INTRODUCTION

Educators agree that *quality instruction* is dependent upon *quality planning*. This consideration is as important for music education as it is for any other subject in the school curriculum.

Far too many school music programs have been evaluated in the past on the basis of whether parents were generally pleased with musical presentations provided by students on special occasions. While musical performances contribute much to the total educational growth of students, significant musical learning in the public schools is measured by the degree to which each child grows in understanding and enjoying music at each grade level.

This guide is intended to assist school administrators, directors of instruction, music teachers and supervisors who have the initial responsibility for planning the music curriculum for elementary schools. It deals with what should be taught, who should teach it, and conditions which should exist if progress in musical growth becomes a reality for all children at each level of instruction.

The publication is not designed for the average classroom teacher. While many classroom teachers may be involved with music in their daily activities, the success of their efforts will depend upon the kinds of decisions made by administrators and instructional supervisors who determine the needed personnel, schedules, equipment, and materials required for an effective program.

Much of the information contained in the guide may prove valuable to local schools involved in self-study projects at the time application is made for accreditation purposes. If the publication is used to improve the quality of music instruction in elementary schools throughout South Carolina, it will have served its purpose.

Dr. W. Bruce Crowley,
Director, Office of General Education.

ACKNOWLEDGMENTS

The South Carolina Department of Education expresses appreciation to all music teachers, supervisors, college music educators, and administrators for their interest, time, and cooperative study in developing this publication.

While the advice and counsel of many interested teachers and principals contributed greatly to the general direction of the study, special thanks should be given to the following who composed the writing team:

Dr. Alex Raley, Mrs. Pauline Crews, Mrs. Joan Strickland, Mrs. Nelle McMaster Sprott, Professor Walker L. Breland, Maxie Beaver, Thomas D. Isbell, Mrs. Peggy Gignilliatt, Harry Gardin, Dr. John A. Bauer, Mrs. Virginia Uldrick, Joseph Hester, Peter Felder, John Mabry, and Earl N. Jarrett.

Appreciation is expressed to Joel Taylor, Chief Supervisor of Elementary Education, and Mrs. Theo P. Hartin, Early Childhood Education Supervisor, whose contributions proved most valuable throughout the development of the guide.

DR. RAYMOND O. THIGPEN.
State Supervisor of Music,
1964-1969.

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WHY TEACH MUSIC?

Music has gained a prominent place in contemporary American society. It pours from loudspeakers on street corners; it is used to sell commercial products by radio and television; it is a medium through which men worship God and young people express their joys, frustrations, and attitudes towards a changing world. Music has the power to stir men's patriotic spirit, release his fears, and move his dancing feet.

The therapeutic values of music have been proven thereby justifying its use in treating patients who are mentally and emotionally disturbed. Industrialists have found that its presence enhances working conditions which affect both quantity and quality of production.

Music is a fine art through which man expresses himself physically, emotionally, intellectually, and spiritually. Music is also a science which can be understood only through carefully structured learning experiences.

Students who acquire an understanding of music at any early age develop an artistic awareness and an aesthetic sensitivity which increase their abilities to think imaginatively, work creatively, and approach adulthood with the capacity to enjoy life more fully through enriched cultural experiences.

While the study of music has been a part of America's public schools for more than 150 years, its value in the total curriculums has been studied by prominent curriculum specialists and school administrators on numerous occasions. The reports of their research have encouraged enthusiastic support and endorsement by leading professional associations.

The Department of Superintendence, at its meeting in Dallas, Texas, in March, 1927, passed the following resolution:

". . . we are rightfully coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that they be given equal consideration and support with other basic subjects."[1]

In February, 1959, the American Association of School Administrators, at its convention in Atlantic City, New Jersey, passed the following resolution:

"We believe in a well-balanced school curriculum in which music . . . and the like are included side

[1] Music Educators National Conference, *Perspectives in Music Education* (Source Book III), 1966, p. 195.

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by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man."[2]

Schools are not like factories designed for the production and refinement of inanimate objects—schools are places where teachers work with dreams, love, hate, talent, despair, and aspiration.

All children attending South Carolina schools deserve opportunities for continuous musical growth at each level of their general educational development. If musical growth and understanding become a significant part of their adolescent and adult lives, they must begin with successful participation in musical experiences throughout the elementary school years.

The State Board of Education has adopted "Standards for Accredited Elementary Schools of South Carolina" which include the following:

"Each school should provide a broad music program designed:

- to develop each child's skills in listening to music, in singing with confidence, in expressing himself on simple musical instruments, and in reading music notation.
- to develop an understanding of the importance of structure in music, the relationship of music to man's historical development, and the place of music in contemporary society.
- to discover the value of music as a means of self-expression.
- to help each child to grow toward musical maturity."[3]

In addition to the general music program designed for all children, schools are encouraged to provide opportunities for students with special talents and interests to study instrumental music and participate in vocal and choral ensembles. The development of special musical skills at the upper elementary levels provides incentive for students to pursue their musical training through performing organizations in high school, college and their adult lives.

As teachers and administrators examine the role of music in the general educational development of children, they are reminded that "the American 'common' school extends from kindergarten through the twelfth grade. One function of the 'common' school in the United States is to prepare young people for life in a free, democratic society in which they will have the opportunity and the responsibility to make choices. The type of choices they make in aesthetic matters will determine the culture they build for America. The schools cannot afford to send them ill-prepared into this responsible role."[4]

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[2] *Ibid.*

[3] State Department of Education, *Standards for Accredited Elementary Schools of South Carolina,* 1967, p. 28.

[4] Music Educators National Conference, *Music In General Education,* 1965, p. 1.

THE GENERAL MUSIC PROGRAM

"General music" is a term used to describe the broad scope of skills, understandings, and attitudes to be developed at each grade level for every child in the elementary school. The use of this term implies that a wider variety of musical experiences are included than those which typified the old-fashioned "public school music" program with its major emphasis on singing songs and listening to recordings of music by the masters.

Research in music education has taught the music teacher that excessive rote drill in singing, playing instruments, or listening does not necessarily result in a musically educated person. It is extremely important that students create music if they are to become totally involved in the subject which they are learning; however, if they are to become musically intelligent adults, they must understand the many elements which work together to form the structure of music itself.

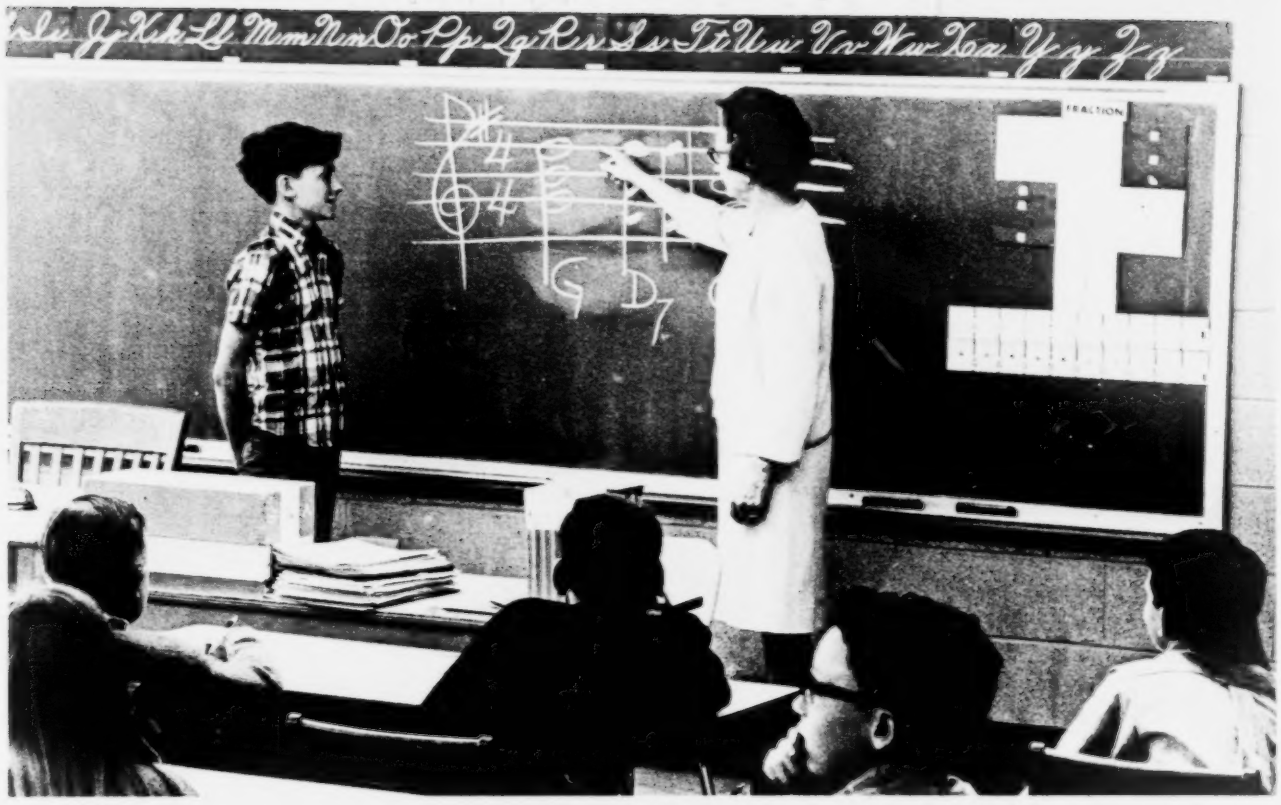
The general music program in the elementary school has two important roles. The first is that of providing every child an opportunity to grow aesthetically through understanding the nature of music experiences. Secondly, the music program serves the total school curriculum as it motivates learning in other subject areas. The correlation of music to language arts, science, social studies, art, physical education, and other disciplines helps children integrate learning at each level of educational growth.

A major task in developing the music curriculum is deciding *what* to teach (concepts), *why* (in terms of skills or behavioral outcomes), and *when* to teach it (in proper sequence). Jerome S. Bruner, prominent psychologist, says that a subject's basic concepts can be learned at any age level if the concepts are stated within the language and understanding of the group being taught.

If we accept the theory that any idea can be learned at any age level, the teacher should include all the basic concepts of melody, rhythm, harmony, form, expression, and style at every grade level through experiences which have relevance to the child. It then becomes important to structure the sequence of future experiences to assure continued advancement of the child's understanding of the concepts in a spiraling manner. In this way the child's refinement of knowledge increases with his capacity for dealing with more complex ideas at succeeding grade levels.

Applied to the teaching of melodic movement, a child first learns that melodies move up and down, high and low, and that some tones are repeated. Later on he learns that melodies move up and down through a series of steps or skips. At succeeding levels he begins to understand scales and major and minor intervals, and develops an awareness of tonality. Similar experiences may be provided to develop concepts of harmony and other elements. In developing these concepts teachers should employ a variety of experiences through listening, reading, notation, and performing (singing, playing instruments, moving to music, and other creative expressions). Over-emphasis on any one activity should be avoided if the learning experience is to be kept fresh and stimulating to the child.

In the teaching and learning processes, sequence has a very precise role. It is the sequence of recurring experiences that expands the student's understanding of an idea and extends the development of a skill. Obviously, if successive experiences repeat a concept in the same form, there is no opportunity for increasing an individual's depth of understanding.



WHO TEACHES GENERAL MUSIC?

Each school district must determine its own policy concerning who shall teach music in the elementary school. In some areas music instruction is the sole responsibility of the music specialist. In other areas a cooperative plan exists whereby the music specialist introduces each new lesson in the presence of the classroom teacher who provides daily follow-up activities until the music teacher returns. A third plan is followed in certain areas where the classroom teacher is expected to teach all music classes with periodic visits by a music supervisor.

Opinions and comments differ in regard to which plan may prove most successful. Recent trends throughout the United States indicate a growing need for more music specialists, particularly at the upper elementary levels where musical skills are more complex than the average classroom teacher can teach with confidence.

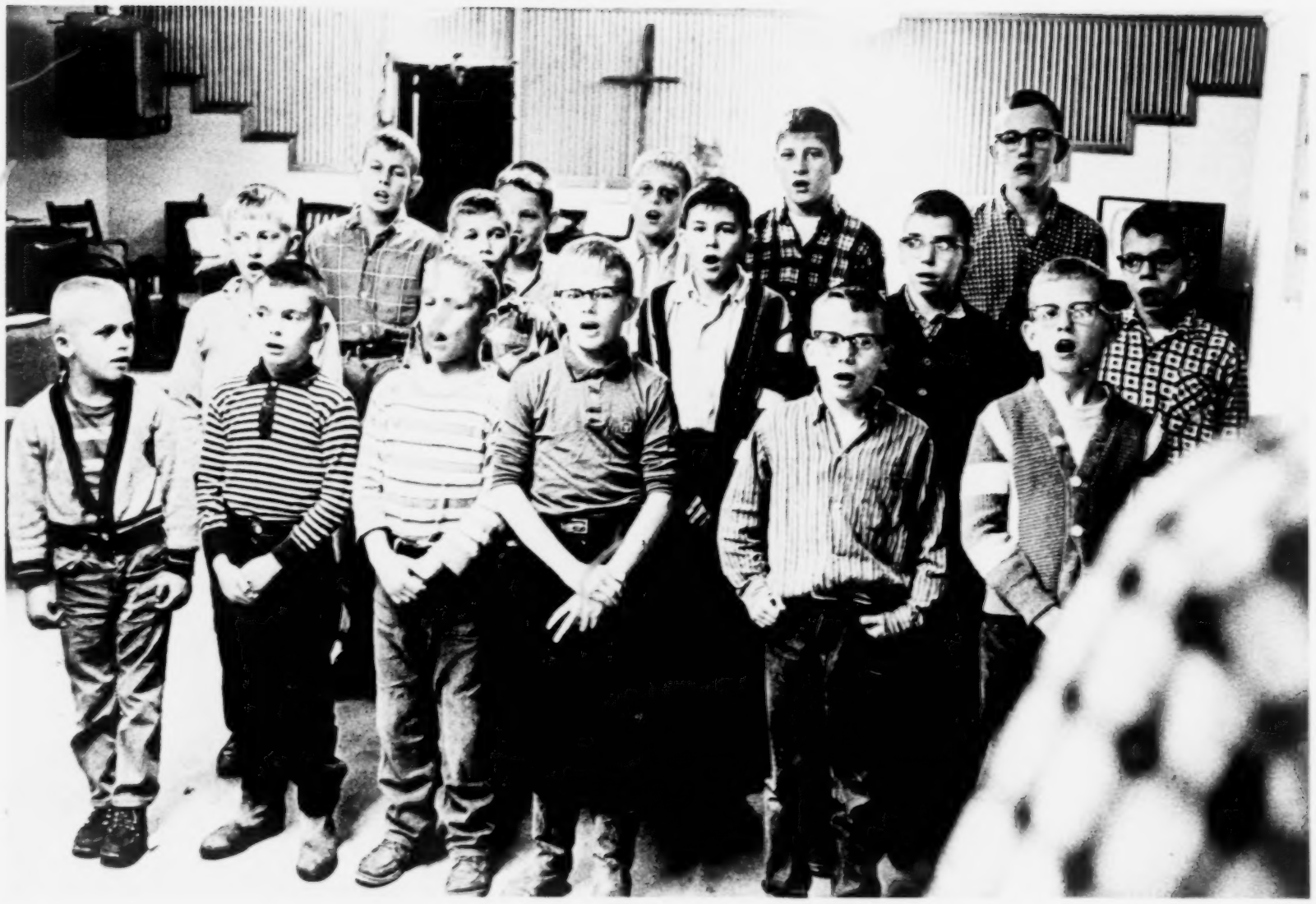
Administrators should give careful attention to a number of special considerations before deciding who shall teach music:

1. If music specialists teach all music classes, do they meet students more than once each week to keep the program alive, challenging, and stimulating?

2. When music specialists and classroom teachers share the responsibility, do they plan cooperatively, discuss student progress, evaluate the results, and make changes when necessary? Do classroom teachers actually attend all music classes with their students and learn with them?

3. If classroom teachers teach all music classes, does a supervisor visit and prepare units of work to assist them? Do they have regular in-service training in music each year to keep them updated and abreast of new ideas? Are they confident in their abilities and positive in their attitudes? Do all classroom teachers actually teach music?

The success of any system of teaching music is measured by the results reflected in the musical growth and understanding of students as they progress from one grade level to the next. If music maintains its rightful place in the total curriculum, it is not enough to settle for children acquiring favorable attitudes towards music. They must become involved with its skills, learn its language, feel its worth and be able to call it their own. When this happens, a qualified person is teaching music!



GOALS FOR GENERAL MUSIC IN SOUTH CAROLINA ELEMENTARY SCHOOLS

Recognizing individual differences of children, the variety of cultural backgrounds being served by rural and urban schools, as well as the need for more qualified music teaching personnel in some districts, goals should be established to serve as minimum standards for evaluating the general music offerings for all elementary schools of the state.

The music curriculum study committee, in cooperation with the South Carolina Department of Education, has prepared a list of basic musical outcomes to represent desirable accomplishments of all children by the end of grade six. These goals should serve as criteria for evaluating existing programs and planning curriculum improvements when self-study projects are initiated.

School administrators, music specialists and classroom teachers should seek ways to provide enriched experiences for further musical growth for gifted students whose talents and intellectual abilities deserve more.

By the end of the sixth grade, all students should be able to demonstrate the following:

1. Participation in unison, two- and three-part singing with a good singing style (on pitch, in time, with resonance, free-flowing)
2. Effective use of the ear to:
   a. recognize tones that move high, low, or repeat
   b. follow melodies in terms of scale steps and skips
   c. recognize simple chord changes
   d. accompany simple songs on the autoharp or other chording instruments
   e. hear and identify intervals in diatonic progression

f. identify musical units of form (phrases, sections, etc.)
g. identify groupings of beats in patterns of two, three, four, five, etc., in metered music
h. recognize dotted note patterns, triplets, and syncopated rhythms
i. identify pentatonic, major, and minor modes.
j. name and recognize band and orchestral instruments
k. recognize the sound of monophonic, homophonic and polyphonic textures in music

3. Use of notational symbols to:
a. represent various groupings of beats (2's, 3's, 4's, 5's, etc.) in metered music
b. represent simple even rhythm patterns heard (combinations of 𝅝, 𝅗𝅥, ♩, ♫, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, etc.)
c. represent diatonic intervals played (letters) or sung (such as numbers or sol-fa syllables)
d. sight-read simple rhythm patterns
e. sight-read simple melodies and use this skill while participating in two- and three-part singing and playing instruments
f. use chording symbols in playing chording instruments
g. explain the staff, G clef, (treble), F clef (bass), accidentals (sharps, flats, and naturals), key signatures (in at least the keys of C, F, and G major), time signature, barline, measure, repeat signs, (:‖, D. C., and D. C. al fine)
h. interpret the following expressive indications within the context of music studied: dynamics (p, f, pp, ff, mp, mf, sfz, cresc. <, *decresc.* >); tempo (allegro, adagio, andante, vivace, allegretto, etc.), rit, and 𝄐

4. Use of whole and half steps to construct scales in at least the C, F, and G scales of the major mode

5. A knowledge of the concept of tonal center

6. Use of the body in creative response to the musical expression of a composition

7. Use of chords (at least the I, IV, and V_7)
a. in reading and playing chord accompaniments
b. in improvising accompaniments
c. in vocal harmonizing

8. Familiarity with many outstanding composers and some of their major works

9. Awareness of the role of music in contemporary society and civilizations of the past

10. Understanding of major forms of music compositions (cantata, opera, oratorio, concerto, sonato, overture, symphony, rhapsody, prelude, aria, etc.

MUSIC FOR THE KINDERGARTEN CHILD

Introducing a child to the world of music can be one of the most rewarding experiences in the kindergarten program. Children are most responsive when music is a natural, spontaneous, and accepted part of the daily schedule. Through carefully planned experiences with music, a child becomes perceptive to sound, develops muscular coordination, grows in self-expression, participates willingly in group activity, and becomes increasingly sensitive to aesthetic expression in his daily environment.

The basic aim of music education in early childhood is the development of musicality—the ability to perceive, understand, and respond to the content of the music. A child develops increasing independence in musicality through a rich variety of musical experiences including listening, singing, moving to music, playing simple instruments, and creating.

Successful kindergarten music programs are those in which short periods of time are given to musical experiences at various intervals throughout the school day. Teachers should look for the right moment to sing a song, the best time for moving to music, playing a musical game, or listening to a fine recording.

It is important that children have a variety of successful experiences with simple musical learnings to encourage them to explore and discover new insights for themselves. A foundation for musicianship is laid at this early age through an honest envolvement with the content of music. Simple basic concepts about music can be developed on the child's mentality level. Teachers should never devote excessive amounts of time to drilling children on any aspect of music to prepare them for public performance. Exploitation or children for the sake of entertaining adults may destroy all positive attitudes acquired in the very early stages of musical growth.

There is ample evidence to support the notion that kindergarten pupils can and do enjoy devising their own rhymes, free-verse, and melodies (sometimes both lyrics and melodies). Other activities include:

—Listening to the teacher sing

—Listening to recordings—sometimes actively and sometimes quietly

—Playing classroom instruments to explore sounds and rhythms and to respond

—Responding physically to music (clapping, rocking, swaying, swinging, crawling, dancing,

walking, sliding, running, trotting, jumping, bouncing, galloping, hopping, marching, etc.) intuitively and through simple directed rhythms and games

The teacher is responsible for developing the child's own natural rhythm and spontaneous expression in music, always keeping in mind that perfection of performance is not the goal.

Although talent and training in music are assets for a teacher, neither is essential for success in providing desirable musical experiences for the young child. Numerous recordings, tapes, audio-visual aids, guides, and manuals make it possible for the teacher to provide many and varied musical experiences even though her musical training or background may be limited.

Music woven into the program at appropriate intervals during the day can deepen the child's feelings of security, stimulate creativity, and provide a sense of accomplishment. These early experiences may be the beginning of attitudes toward music for life.

The teacher gauges the length of time for group music activities by varying times. The setting for music time should be comfortable and informal (such as sitting on a rug or gathered around the piano). Activities should be short and easy-to-follow. The relaxation and enjoyment that should be a part of all musical activities provide an ideal atmosphere for learning.

Space and equipment should be provided for musical and rhythmic activities. An area in the kindergarten classroom designated as the music center may include: a piano (desirable, not necessary), autoharp, rhythm instruments (cymbals, drums, bells, rhythm sticks, sand blocks, tambourines, triangles, etc.) several sets of song bells, record player, recordings (for singing, dancing, appreciation, etc.), listening posts, tape recorder and tapes.

If the budget is limited, the rhythm instruments may be made by the teacher. Other creative music materials may include balls, hoops, scarves, hollow blocks, balloons, ropes, poles.

Through music the child can transcend the daily barrage of language, frustration, or sheer reality. An added educational benefit is that it also serves as a means to further develop listening skills and expressive behavior desirable for learning other subjects.

RECOMMENDED EQUIPMENT AND MATERIALS

1. A minimum of one state-adopted music text per child, grades 1-6, with appropriate teachers' manuals. A Teacher's Edition and other song books should be provided for each kindergarten classroom.

2. One set of correlated recordings used to accompany each set of textbooks used.

3. A library of supplementary recordings representing the world's treasury of great music available to all teachers through the school's central distribution sources.

4. A three-speed phonograph in every classroom.

5. A well-tuned piano with full keyboard containing 88 notes for special programs, concerts, and assemblies.

6. Autoharps or other chording instruments.

7. Songbells.

8. Resonator bells (20 bars).

9. A full set of rhythm instruments for each classroom.

10. Flannel board with music symbols.

11. Chromatic pitch-pipe.

12. Staff liner.

13. Lined music chart paper.

14. Appropriate cabinets for storing instruments and filing music.

15. Tape recorders.

16. Audio-visual equipment (film and filmstrip projectors, television sets, etc.).

17. Recorders (soprano or descant).

18. A set of drum sticks (2-B).

SCHEDULING GENERAL MUSIC CLASSES

Research supports the fact that a special period should be set aside for music instruction in the daily schedule of the elementary school. The time for music need not be the same each day.

The following minimum time allotments are recommended by the Music Educators National Conference:

Grades K-3 . . . . 20 minutes daily

Grades 4-6 . . . . . 25-30 minutes daily

When the general music class is taught by a music specialist on a regular schedule, it is recommended that a few minutes (a minimum of five) be alloted between each scheduled class in order for the specialist to get equipment, instruments, and materials ready for the next class. Or in case of the specialist who moves from room to room, she should be given adequate time to make an appropriate closure for one class and move equipment, instruments and materials on to the next class.

"Daily activities in music will vary from room to room. Some teachers may prefer daily activity; others may prefer longer periods two or three times per week. In any case, at least the minimum provision should be included in the overall weekly classroom schedule. Teachers should be encouraged to use music at times during the day when it can help provide a better environment for learning in their classrooms. In addition to the regularly scheduled music period, teachers might use music at different times throughout the day as a pleasant . . . type of activity with which to vary the daily routine of classroom work."[5]

It is important that the music period be one of music instruction and not merely *music activity*.

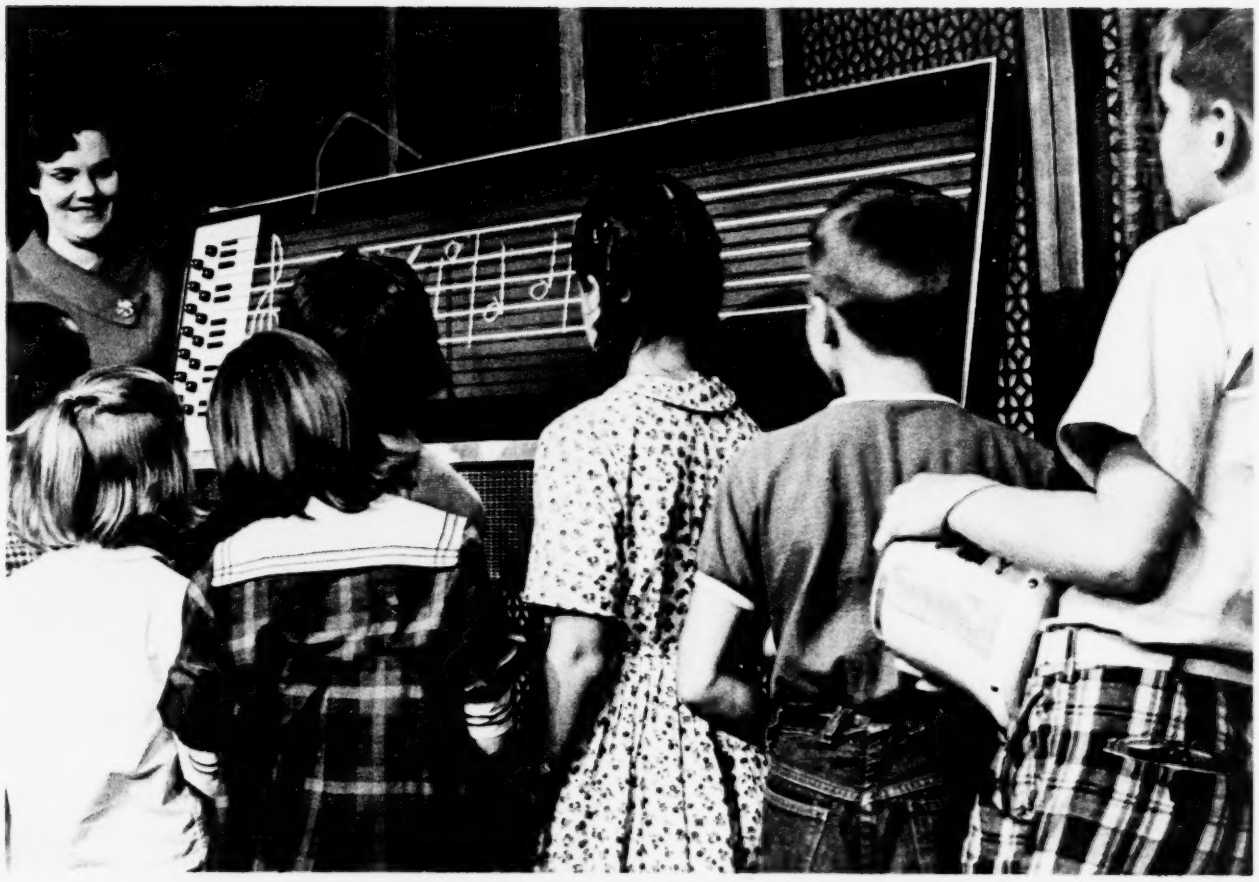
[5] O. M. Hartsell, *Teaching Music in the Elementary School: Opinion and Comment* (Washington, D. C.: Association for Supervision and Curriculum Development, 1963), p. 6.

THE MUSIC SPECIALIST'S TEACHING LOAD

When music is taught by the music specialist to *all* students in *every* elementary classroom at *every* grade level, consideration should be given to the following demands:

1. Each class expects a well-prepared teacher who is enthusiastic.
2. The teacher must use a variety of techniques and approaches to meet the needs of each class.
3. Different preparations are required for each grade level.
4. Music teaching requires a high level of emotional intensity.
5. Occasional problems which arise in one classroom should not be carried to the next.
6. Classroom teachers often seek extra help from the music teacher to prepare children for special programs and assemblies. This help requires additional time beyond that designated for the regular music instructional program.
7. The music teacher usually combines a variety of activities in every lesson to include participation in singing, listening, rhythmic skills, playing instruments, reading and writing notation, and creative body movement.

The elementary music specialist is considered to have a full teaching load when assigned to not more than 23 to 25 classrooms.



USING EDUCATIONAL TELEVISION

Following an extensive study made by a committee of South Carolina music educators, the state's educational television network employed a professional music consultant to develop a graded series which may be utilized effectively with all newly adopted music texts.

This series, "Time For Sounds", provides excellent enrichment opportunities for improving music education throughout the state in the following ways:

1. Increased motivation for musical experiences in classrooms where students are exposed to performances by other students and professional musicians not available in many local communities.

2. Prepared lessons designed to incorporate the most current conceptual approach to teaching general music.

3. Valuable in-service training for the classroom teacher who seeks new techniques of lesson presentation.

In order to use the television series effectively, each elementary principal should secure appropriate ETV teachers' manuals for the classroom teacher. These manuals are provided upon request at no cost to local schools.

Certain conditions determine effective utilization of the televised series:

1. Preliminary reference to the guide to prepare students for the lesson to be telecast before the set is turned on.

2. Selection of appropriate classroom instruments, recordings, or other teaching materials needed for follow-up activities.

3. *Immediate* follow-up activities or discussion at the conclusion of the telecast to clarify and reinforce concepts presented.

The music consultant for the ETV network is eager to answer questions or provide assistance to teachers and administrators upon request. Letters from children are always welcomed and considered valuable for the many insights which they reveal.

Correspondence relating to the "Time For Sounds" series should be addressed to:

MUSIC CONSULTANT
South Carolina ETV Network
2712 Millwood Avenue
Columbia, S. C. 29205

CHORAL ORGANIZATIONS

The chorus is a natural outgrowth of the general music program at the upper elementary levels. Participation in choral groups provides opportunities for extended musical growth and expression for talented students who love to sing and whose total musical needs are not met within the framework of daily classroom activities.

It is especially important to encourage boys to sing in the chorus at the fifth and sixth grade levels. As boys approach the pre-adolescent period, which requires physical and emotional adjustments, it is easy for them to lose confidence in their abilities to sing. As their vocal cords extend and mature, they should continue to participate in singing activities and progress smoothly to lower parts to maintain self-confidence and continue to identify with good music education programs.

Recommended organizations might include the following:

Boys Chorus
Girls Chorus
Combined Chorus
Small Ensembles

These groups should *not* be used as substitutes for the general music classes designed to provide broad musicianship experiences for all students. Nor should such groups exist for the sole purpose of providing entertainment for the public. Participation in special choral groups should be open to all interested students who show a strong desire to sing.

OBJECTIVES

1. *To establish a climate* in which social involvement of the child, projected through the group toward a common goal, works to provide stabilizing, socializing, and humanizing factors in the growth and development of the pupil and his personality.

2. *To develop poise and confidence* through self-expression by participating and identifying with a successful singing organization.

3. *To encourage the correct use of the voice* through the development of breath control, good diction, and vocal projection.

4. *To awaken awareness of artistic design and style* in line, form, texture, tension and release, movement and color.

5. *To develop and refine musical literacy, techniques and skills* through:

Vocal control and independence
Ability to blend
Intonation (sensitivity to pitch)
Singing with melodic, rhythmic, and harmonic balance
Phrasing
Linear movement
Sight reading accuracy

6. *To stimulate a continuing desire for knowledge* of quality choral literature and repertoire from all periods of music to develop musical taste and discrimination.

7. *To realize that artistic performance* is a total mental, physical and emotional discipline.

REHEARSAL FACILITIES

The school administrator and music educator share the responsibility for providing adequate facilities for the present and future needs of a quality choral program.

In schools where the music room is not large enough to accommodate choral rehearsals, it may be possible to use the auditorium stage or multi-purpose room.

At no time should choral directors or students be expected to rehearse in cafetoriums in competition with lunches being served, the noise of pots and pans, or distracting cooking odors.

Rehearsal space should be located apart from other classrooms to avoid disturbance.

EQUIPMENT

1. Piano—The piano for choral rehearsals should be selected with great care, giving special attention to tone, durability, and workmanship. An upright studio or grand is recommended. The piano should be mounted on casters for easy positioning.

2. Multiple speed record player.

3. Tape recorders.

4. A staff-lined chalkboard four feet by sixteen feet.

5. Bulletin board—four feet by eight feet.

6. Adequate filing cabinets or other music storage equipment are essential.

7. Portable standing risers are necessary for performance, allowing one standing riser for every 15 pupils.

8. Conductor's music stand.

BUDGET

The budget required for conducting successful choral programs should be a part of the overall school budget which provides instructional materials for all subjects offered in the total curriculum.

In planning the choral music budget, the financial expenditure will vary from one school to another depending upon the size of the enrollment and the scope of the program. However, careful consideration should be given to the need for new materials for the choral library each year, plus the purchase and replacement of song collections, recordings, and supplementary materials.

It is the responsibility of the choral teacher to list specific needs with accompanying costs and sources in writing at the appropriate time for submitting budget requests annually.

OS

INSTRUMENTAL MUSIC

The opportunity to study instrumental music should be offered to every elementary student in South Carolina public schools.

Group instruction in instrumental music at the upper elementary levels enables a child to explore a variety of instruments and develop the basic skills for successful participation in performing organizations at the secondary level.

The school's principal, classroom teachers, and the instrumental teacher should make every effort to schedule these classes cooperatively to enable the classroom teacher to plan daily activities in an effective manner.

The function of the school band and orchestra is not just to provide entertainment nor to be a public relations device for the school. Their functions are to develop musical discrimination and sensitive musicianship.

The school should seek to give the student something of intrinsic worth through contact with an extensive repertoire, representing the best of the world's music, balanced by attention to theory, skill development and listening.

The music teacher-director should accept the following basic responsibilities:

(a) to develop an understanding of music through increasing awareness of the elements of musical feeling and concept of sound.

(b) to develop self discipline.

(c) to develop skill in musical performance, with particular emphasis on the development of tone control, sensitivity to pitch, awareness of harmony, importance of different chord members, and ability to blend.

(d) to develop the ability to sight-read accurately.

BAND

The organization of the elementary band program should be such that every student has the opportunity to participate in instrumental classes or performing organizations according to his ability. Students should have the chance to begin study of band instruments in the upper elementary grades and to continue this study throughout the secondary school. Every school should provide beginning study through small lessons and large group rehearsals.

A recommended program of band activities should include the following:

- Beginning Band Classes
- Intermediate Band Classes (prerequisite 1 year of study)
- Ensemble Classes

RECOMMENDED INSTRUMENTS FOR VARIOUS SIZED BANDS

	(30–40)	(60–75)	(90–110)
*Piccolo	1	1	1
Flutes	2–3	4–6	7–9
*Oboe		2	2
*Bassoon		2	2
*E♭ clarinet		1	1
B♭ clarinet	6–9	12–18	18–24
*Alto clarinet		2	4
*Bass clarinet	1	2–4	4
*Contrabass clarinet		1	1
Alto saxophone	2	2	4
Tenor saxophone	1	1	2
*Baritone saxophone	1	1	1
*Bass saxophone			1
Cornet	4–6	8	10–12
Trumpets	2	2	4
*French horns	3–4	5–6	7–8
Trombone	3	4–6	6–8
*Baritone	2	3	4
*Tuba	2	3–4	4–6
*String bass		1	2
*Percussion	2–3	4	6–7

Basic Percussion Equipment (school-owned) includes:

- Bass drums with stand
- Field drums
- Concert snare drum
- Cymbals (marching and concert)
- Tympani (pair)

* These instruments are usually school-owned.

Bells
Chimes
Music stands

DEVELOPMENT OF SKILLS AND MUSICAL PERFORMANCE

A good instrumental music program should demonstrate an organized curriculum. This curriculum should include established criteria, goals, and objectives which indicate to the student the necessary steps to move from one level of the program to another.

The word *level* is used to indicate a measurement of progress of a student as he advances in the study of instrumental music. It is recommended that these levels be used as guidelines for the administrator, director, and student to establish goals for minimum achievement in instrumental study.

A student entering the program in any grade, for the first time, should enter at Level I.

The sample levels of instruction listed below are to be considered as illustrative rather than prescriptive.

LEVEL I:

(1) Basic theory instruction to include the following:
  (a) clefs, staff, names of notes, notation
  (b) simple meters: $\frac{4}{4}$, $\frac{2}{2}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{6}{8}$
  (c) notes and corresponding rest values to include:
  (whole note, dotted half, half, quarter, eights and sixteenths)
  (d) tie, slur, repeat signs and endings
  (e) flat, sharp, and natural signs
(2) Care and handling of instrument.
(3) Good playing and practice habits.
(4) Development of proper embouchure.
(5) Development of proper concept of tone and intonation (playing in tune).
(6) Ability to play minimum of 4 major scales appropriate for this level of development. For percussionists, 8 of the 13 essential rudiments by National Association of Rudimental Drumming.
(7) Sight singing and singing of instrumental parts with attention given to intervals such as unison, major third, perfect fifth, and octave.

LEVEL II:

(1) Review of fundamentals learned and developed on Level I.
(2) Minimum of 8 major scales, construction (written), and performance. Scales should be played with various articulation patterns. Play at least one octave chromatic scale.
(3) Introduce solos and ensembles at individual's level of accomplishment.
(4) Write, sing, and play following intervals: unison, major third, minor third, perfect fourth, perfect fifth, and octave.
(5) Continue study of more complex rhythms and meters.
(6) Band literature of increasing difficulty according to the ability of the class.
(7) Name and demonstrate various degrees of volume starting with the softest to the loudest.
(8) Musical terms to include tempo markings, styles of playing and dynamics.
(9) Begin to develop sight reading accuracy.
(10) Introduce the purpose and qualifications of a conductor. Know basic beat patterns.

LEVEL III: (for advanced students)

(1) Review of Level II musical learnings.
(2) All major scales and arpeggios. Chromatic scale through full practical range of the instrument. Percussion students should learn all 26 essential rudiments by National Association of Rudimental Drumming.
(3) Further development of sight-reading accuracy.
(4) Performance of band literature, solos, and ensembles of increasing difficulty.
(5) Proper stage conducting with attention given to ensemble playing, tone, balance, blend, and control. Beat patterns used by the right hand. Proper use of the left hand for dynamics and cuing. Preparatory beats and releases.

(6) Wide use of audio visual aids including films, filmstrips, television productions of exceptional musical content, and recordings of special selections performed by leading artists.

(7) Since marching is a recognized part of the band program, the fundamentals of marching could be introduced at this level.

(8) Develop esprit de corps and civic pride.

(9) Basic band literature and other supplementary teaching materials.

STRINGS AND ORCHESTRA

Band and choral organizations constitute only a part of a school music program. The addition of strings to school performance groups has resulted in string concerts, chamber music concerts, orchestra concerts, solo performances, performances of great choral works with orchestra, as well as orchestra collaborating in performances of operettas, musicals and variety shows. The primary objective of a string program is to develop the students' understanding and appreciation of orchestral music through performance skills.

SCREENING STUDENTS

String study should be available to all who desire to study and who have the minimum talent to do so.

Tests are available to help determine potential success of all students. The teacher can quickly test any candidate to determine a sense of pitch and rhythm. A simple test, which includes matching pitches and rhythms, and the knowledge of a child's academic ability may prove valuable in determining the probable success of a student thereby reducing the dropout rate.

RECRUITMENT

Effective ways to motivate interest in orchestral participation are through exposure to live performances and carefully chosen film presentations. After the orchestra becomes well-established as a part of the school curriculum, there are few recruitment problems.

Other recruiting techniques are covered in publications listed under *Materials* and *Helpful Publications*.

THE TEACHER

A string specialist should be employed wherever possible. However, other qualified music teachers with proper backgrounds can also do an effective job of string teaching.

When employing the string teacher, it should be the policy to encourage the teacher to continue his own development to be of use to the community in

such endeavors as orchestral playing, solo work, composing, etc. In some cases local administrators may recognize the value of allowing credit on a teacher's work load for such activities as a string quartet which rehearses regularly and performs in school assemblies.

PUPIL-TEACHER RATIO

In the beginning levels a teacher can be most effective in a class of from six to ten students. On more advanced levels a larger number of students in a class becomes practical.

PRIVATE STUDY

Students who are financially able should be encouraged to study privately with a qualified string specialist.

WHEN TO BEGIN STUDY

It is recommended that string classes begin in the fifth grade, and be continued in a sequential study plan through high school. This should prepare the student for college and community orchestra participation. Beginning groups should include those of higher grades who had not chosen or had the opportunity to choose this study in the fifth grade. Winds should not be added until the string players have progressed to level *4* or *5*.

MATERIALS AND HELPFUL PUBLICATIONS

1. String Syllabus: American String Teachers Association (ASTA)
   Commission on Publications
   Urbana, Illinois
2. Selected String Orchestra Literature (ASTA)
   A Short List of Unusual Solo String Literature to Accommodate School Orchestras—Klotman
   A Short Annotated List of Baroque Music Arranged for Strings on Easy and Medium Levels—Gordon
3. Music Educators Business Handbook (MENC)
   1201 Sixteenth Street, N. W.
   Washington, D. C.
4. Selective Music Lists—(MENC)
5. Music for Your School—(MENC)
6. Music in General Education—(MENC)
7. The String Instruction Program in Music Education—Vol. I-X—(MENC)
8. New York State School Music Association Manual, Vol. XIV, No. 3075
   State Manual Chairman
   J. Stanley Lansing
   P. O. Box 1186
   Scotia, New York 12302
   (Graded lists for string quartets, orchestra, solos, duets, etc.)

BASIC EQUIPMENT AND FACILITIES

The school should provide instruments for rental to students, but students are encouraged to purchase their own instruments as soon as practical. A beginning program may need an initial outlay of about $1,000 for string instruments.

In the planning stages for building a suite to furnish facilities for chorus, orchestra, and band, the school administrator is urged to consult: *Music Buildings, Rooms, and Equipment,* published by Music Educators National Conference, 1201 Sixteenth Street, N. W., Washington, D. C. 20036.

Small rehearsal rooms near the large ensemble area with glass windows and proper acoustical treatment make it possible for one teacher to supervise several activities simultaneously. The large rehearsal room should have good lighting, ventilation, and ample floor space. Chairs should be straight and of proper height. Sturdy music stands, bulletin board, chalkboard, staffliner, posture and fingering charts, a piano tuned to correct pitch (A-440), convenient space to store equipment, music and school-owned instruments, a tape recorder and record player should also be available.

At the outset, simple uniformity of dress (dark skirt, white blouse) may satisfy the orchestra members. As the group develops, blazers may be furnished to provide incentive and identification.

SCHEDULING

String classes should not interfere with the basic structure, but should be scheduled during the regular school day.

LENGTH OF CLASS

Levels 1 and 2—two 55 minute or three 30 minute periods per week.

ECONOMY OF REHEARSAL

It is suggested that rote teaching and pointless repetition be held to a minimum. When the materials

seem difficult for the students, time may be spent better in learning basic skills concerning the specific problem involved.

SPECIAL ASSIGNMENTS AND ACTIVITIES

Special assignments may prove interesting to the class. These can include keeping a scrapbook of musical events; essays concerning music, instruments or musicians; and films dealing with concert artists, composers, etc. Practice outside of class time is essential for rapid progress. The teacher will generally recommend a minimum of 30 minutes practice daily.

TEACHER'S OUTLINE

Organization of the outline is by yearly levels, from Level 1 (presumably 5th grade) to Level 8 (presumably 12th grade).

Older students who wish to begin study may do so by being placed in a first level class. A student may also study privately to overtake more advanced levels. The wisdom of the teacher using a flexible policy may increase the effectiveness of the string program.

First Level

1. Position and posture
2. Care of instrument
3. Scales: All major scales and arpeggios through three sharps and three flats (one octave or two octaves in one position)
4. Meters and note values $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, dotted notes and rests
5. Intervals: Major and minor second
   Major and minor third
   Perfect fourth, perfect fifth, perfect octave
6. Special emphasis on *half* step
7. Names of notes and fingerings in first position
8. Bowings: legato, detaché, staccato, slurs, pizzicato
9. Dynamics and tempi indications should be learned as they appear in the literature.

It is suggested that students sing, hum, and clap rhythm to the music to be played.

Materials should be carefully chosen from appropriate graded lists to incorporate these skills.

Second Level

1. Scales: All major and minor scales and arpeggios through three sharps and three flats (one octave or two octaves in one position)
2. Meters and rhythms: Continue above
3. Intervals: Add major and minor sixths
   Major and minor sevenths
   Tritone (diminished fifth, perfect fourth)
4. Bowings: Continue first level—Practice scales, three, four, and six notes to a bow.

Third and Fourth Levels (for gifted students who progress rapidly)

1. Begin study of third position and vibrato
2. Scales: All major and minor and arpeggios in two octaves through four sharps and four flats.
3. Continue study of intervals.
4. Teach tonic, dominant, sub-dominant chords.
5. Solos and technical literature may be chosen from appropriate grade levels listed in publications above.

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

The South Carolina Music Educators Association is the state's professional organization of music teachers who serve children through school music programs.

The association, a department of the South Carolina Education Association, is affiliated with the Music Educators National Conference. Teachers who join MENC are automatically added to the membership roster of the state organization (SCMEA).

Membership in both organizations provides the music teacher excellent opportunities for continuing professional growth through journals containing articles on current trends in teaching, workshops, clinics, music festivals, special conferences and seminars, and publications of new music, equipment and teaching materials.

All teachers should be encouraged to become full active members of these groups and participate in all their activities for the improvement of the individual's teaching competencies and benefits which are derived through student participation in sponsored events.

Information concerning the state association and its activities may be obtained by writing the State Supervisor of Music, South Carolina Department of Education, Rutledge Building, Columbia, South Carolina, 29201.

Teachers who wish to join through the national organization may secure appropriate application forms by writing Music Educators National Conference, 1201 Sixteenth Street, N. W., Washington, D. C. 20036.

CODE FOR THE NATIONAL ANTHEM

The Star-Spangled Banner should be sung or played only on programs and in ceremonies and other situations where its message can be projected effectively. Our national anthem is customarily sung at the opening of a meeting or program, but special circumstances may warrant the placing of it elsewhere.

Since the message of the anthem is carried largely in the text, it is essential that emphasis be placed upon the singing of *The Star-Spangled Banner*. If only a single stanza of the national anthem is sung, the first should be used.

The leader should address himself to those assembled and invite their participation. If an announcement is necessary, it might be stated as follows: "We shall now sing our national anthem," or "James Johnson will lead you in singing our national anthem."

On all occasions the group singing the national anthem should stand facing the flag or the leader, in an attitude of respectful attention. Outdoors, men should remove their hats. It is suggested that, when it is not physically inconvenient to do so, the members of a band or orchestra stand while playing the national anthem.

In publishing the national anthem for general singing, the melody, harmony, and syllable division of the Service version of 1918 should be used. In publishing for vocal groups, the voice parts of the Service version should be followed. The Service version is reproduced in the key of A-flat major. For purposes of quick identification, the words "Service version" should be printed under the title.

It is not good taste to make or use sophisticated concert versions of the national anthem as such. (This does not refer to incorporating the anthem, or portions of it, in extended work for band, orchestra, or chorus.)

For general mass singing by adults, and for band, orchestra, or other instrumental performances, the key of A-flat is preferable. For treble voices, the key of B-flat may be used. If an instrumental introduction is desired, it is suggested that the last two measures be used. When the national anthem is sung unaccompanied, care should be taken to establish the correct pitch.

The national anthem should be sung at a moderate tempo. (The metronome indications in the Service version are quarter note—104 for the verse and quarter note—96 for the chorus.) The slighting of note values in the playing or singing of the national anthem seriously impairs the beauty and effectiveness of both music and lyric. Conductors should rehearse painstakingly both instrumental and vocal groups in the meticulous observance of correct note values.

This Code for the national anthem is intended to apply to every mode of civilian performance and to the publication of the music for such performance.

MUSIC FILMS AND TAPES

The audio-visual library of the South Carolina Department of Education provides an excellent assortment of quality films and music tapes which are designed to enrich the music curriculum at every grade level.

Teachers who wish to utilize the resources of the library should consult the principal or local coordinator of audio-visual services to obtain a complete catalog listing films and tapes.

Appropriate forms for scheduling films are contained in the catalog and procedures for securing taped programs of music are explained.

For further information teachers may write to:

MANAGER, AUDIO-VISUAL LIBRARY
S. C. Department of Education
1513 Gervais Street
Columbia, S. C. 29201

A 1968 publication, "Film Guide For Music Educators" by Donald J. Shetler, contains an extensive list of films, filmstrips and recordings for school music programs. The guide includes descriptions of films and filmstrips, performing artists, purchase prices, and publisher's addresses. The guide may be secured by writing NEA Publications Sales and requesting the pamphlet, catalog number 68-9569. Price is $2.50.

SOURCES OF CLASSROOM INSTRUMENTS AND CATALOGS FOR EDUCATIONAL USE

Children's Music Center, 5373 West Pico Blvd., Los Angeles 19, California

Conn Corporation, 1101 East Beardsley, Elkhart, Ind.

Educational Music Bureau, Inc., 434 South Wabash Ave., Chicago 5, Illinois

Gar-Zim Musical Instrument Corp., 989 Herkimer Street, Brooklyn 33, N. Y.

Grossman Music Corp., 740 Bolivar Road, Cleveland 15, Ohio

Hargail Music Press, 157 West 57th Street, New York 19, N. Y. (specialists in recorder-flutes, music for recorders, and method books for teaching)

Harmolin, Inc., P. O. Box 244, La Jolla, Calif. (resonator bells and Harmolin Psaltery)

M. Hohner, Inc., Andrews Road, Hicksville, Long Island, N. Y.

B. F. Kitching and Co., Inc., 8947 Fairview Ave., Brookfield, Illinois (specialists in mallet-type percussion instruments)

Wm. Kratt Co., 988 Johnson Place, Union, N. J. (chromatic pitch pipes)

Lyons Band Instrument Co., 688 Industrial Dr., Elmhurst, Ill.

National Autoharp Sales Company, P. O. Box 1120, Des Moines, Iowa

Pan American Instrument Company, Elkhart, Ind.

Peripole Products, Inc., 51-17 Rockaway Beach Blvd., Far Rockaway 91, Long Island, N. Y. (rhythm, melody, and harmony instruments)

Rhythm Band, Inc., P. O. Box 126, Fort Worth, Texas 76101

Oscar Schmidt-International, Inc., 87 Ferry Street, Jersey City 7, N. J. (manufacturers of the autoharp)

Willis Music Co., 124 East Fourth Street, Cincinnati 1, Ohio

South Carolina music dealers

SOURCES OF MUSICAL RECORDINGS AND CATALOGS FOR EDUCATIONAL USE

Bowmar Educational Records, 10515 Burbank Blvd., North Hollywood, California (Stanley Bowmar Co., Valhalla, New York)

Capitol Records, Music Education Department, 1730 Broadway, New York

Children's Music Center, 5373 West Pico Blvd., Los Angeles 19, California

Columbia Records, Inc., Educational Department, 799 Seventh Ave., New York 19, N. Y.

Decca Records, 50 West 57th Street, New York 19, N. Y.

Educational Record Sales, 157 Chambers Street, New York 7, N. Y.

Ruth Evans, Childhood Rhythms, Box 132, P. O. Branch X, Springfield, Mass.

Folkways Records and Service Corporation, 121 West 47th Street, New York 36, N. Y.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit, Michigan

John W. Gunter, Curriculum Materials, 1027 South Claremont Street, San Mateo, Calif.

Keyboard Jr. Publications, Inc., 1346 Chapel Street, New Haven 11, Conn.

Mercury Record Corporation, 35 East Wacker Dr., Chicago 1, Illinois

Phoebe James, Creative Rhythms for Children, Box 904, Mentone, California

Rhythm-Time Records, P. O. Box 1106, Santa Barbara, California

Sound Book Press Society, Inc., P. O. Box 222, Scarsdale, N. Y.

RCA Victor Record Division, 155 East 24th Street, New York 10, N. Y.

Vox Productions, Inc., 236 West 55th Street, New York, N. Y.

Westminster Records, 1501 Broadway, New York, N. Y.

South Carolina music dealers

RECOMMENDED MUSIC BOOKS FOR CHILDREN

BIOGRAPHY

Anderson, Marian. *My Lord, What a Morning: An Autobiography*. New York: Viking, 1956.

Angoff, Charles. *Stradivari, The Violin Maker*. New York: Knopf, 1955.

Arnold, Elliott. *Deep in My Heart: A Story Based on the Life of Sigmund Romberg*. New York: Duell, 1949.

Bakeless, Kathernine. *Story Lives of American Composers*. New York: Lippincott, 1953.

————. *Story Lives of Great Composers*. New York: Frederick A. Stokes Co., 1941.

Benet, Laura. *Enchanting Jenny Lind*. New York: Dodd Mead & Co., 1940.

Burch, Gladys. *Famous Composers for Boys and Girls*. New York: A. S. Barnes & Co., 1942.

————. *Modern Composers for Boys and Girls*. New York: A. S. Barnes & Co., 1941.

Callinicos, Constantine. *Mario Lanza Story*. New York: Coward-McCann, 1960.

Cardus, Neville (ed.). *Kathleen Ferrier: A Memoir*. New York: Putnam, 1956.

Chasins, Abram and Stiles, Villa. *The Van Cliburn Legend*. New York: Doubleday, 1959.

Cousins, Norman. *Dr. Schweitzer of Lambarene*. New York: Harper, 1960.

Deucher, Sybil. *Edward Greig, Boy of the Northland*. New York: E. P. Dutton, 1946.

————. *The Young Brahms*. New York: E. P. Dutton, 1949.

Eaton, Jeanette. *Trumpeter's Tale*. New York: Wm. Morrow Co., 1955.

Erskine, John. *Song Without Words*. New York: Messner, 1941.

Ewen, David. *Haydn, A Good Life.* New York: Holt, 1946.

———. *Leonard Bernstein: A Biography for Young People.* Philadelphia: Chilton, 1960.

———. *Story of Jerome Kern.* New York: Holt, 1953.

———. *Story of Toscanini.* New York: Holt, 1951.

———. *Tales from the Vienna Woods: The Story of Johann Strauss.* New York: Holt, 1944.

———. *The Story of Irving Berlin.* New York: Holt, 1950.

Gollomb, Joseph. *Albert Schweitzer, Genius of the Jungle.* New York: Vanguard, 1949.

Goss, Madeleine. *Beethoven: Master Musician.* New York: Holt, 1946.

———. *Deep Flowing Brook.* New York: Holt, 1938.

Gotto, Carlo. *Verdi: The Man and His Music.* New York: Putnam, 1955.

Harding, Bertita. *Concerto: The Glowing Story of Clara Schumann.* Indianapolis: Bobbs-Merrill, 1961.

Harvey, Harry B. *Claude of France.* New York: Allen, Towne and Heath (Crown), 1948.

Higgins, Helen. *Stephen Foster, Boy Minstrel.* Indianapolis: Bobbs-Merrill, 1953.

Jablonski, Edward. *George Gershwin.* New York: B. P. Putnam, 1962.

Kellogg, Charlotte (Hoffman). *Paderewski.* New York: Viking, 1957.

Kielty, Bernadine. *Jenny Lind Sang Here.* Chicago: Houghton-Mifflin, 1959.

Komroff, Manuel. *Mozart.* New York: Knopf, 1956.

Lingg, Ann M. *John Philip Sousa.* New York: Holt, 1954.

———. *Mephisto Waltz—Story of Franz Liszt.* New York: Holt, 1951.

Machlis, Joseph. *American Composers of Our Time.* New York: Thomas Y. Crowell, 1963.

Malvern, Gladys. *Blithe Genius, The Story of Rossini.* New York, Longmans, 1959.

Manton, Jo. *A Portrait of Bach.* Abelard-Schuman, 1957.

Mirsky, R. *Beethoven,* Chicago: Follett, 1957.

———. *Mozart.* Chicago: Follett, 1958.

Posell, Elsa. *American Composers.* Boston: Houghton-Mifflin, 1963.

Purdy, Claire Lee. *Anton Dvorak, Composer from Bohemia.* New York: Messner, 1950.

———. *Gilbert and Sullivan, Masters of Mirth and Melody.* New York: Messner, 1947.

———. *He Heard America Sing.* New York: Messner, 1940.

———, and Wheeler, Benson, *My Brother Was Mozart.* New York: Holt, 1937.

———. *Song of North* (Edvard Grieg). New York: Messner, 1944.

———. *Stormy Victory.* New York: Messner, 1942.

———. *Victor Herbert, American Music Master,* New York: Messner, 1944.

Shaw, Arnold. *Belafonte: An Authorized Biography.* Philadelphia: Chilton, 1960.

Trapp, Maria. *Story of the Trapp Family Singers.* Chicago: Lippincott, 1949.

Venansen, Kosti. *Marian Anderson, Portrait.* New York: McGraw-Hill, 1941.

Waters, Alma Shelley. *The Melody Maker* (Sir Arthur Sullivan). New York: E. P. Dutton, 1959.

Weil, Ann. *John Philip Sousa, Marching Boy.* Indianapolis: Bobbs-Merrill, 1959.

Wheeler, Opal. *Adventures of Richard Wagner.* New York: Dutton, 1960.

———. *Chopin, Son of Poland.* New York: Dutton, 1948. Volume I—early years; Volume II—later years.

———. *Franz Schubert and His Merry Friends.* New York: E. P. Dutton, 1931.

———. *Grieg, Boy of the Northland.* New York: E. P. Dutton, 1941.

———. *Handel at the Court of Kings.* New York: E. P. Dutton, 1943.

———. *Ludwig Beethoven and the Chiming Tower Bells.* New York: E. P. Dutton, 1942.

———. *MacDowell and His Cabin in the Pines.* New York: E. P. Dutton, 1940.

———. *Mozart, The Wonder Boy.* New York: E. P. Dutton, 1934.

———. *Paganini, Master of Strings.* New York: E. P. Dutton, 1950.

———. *Peter Tschaikovsky and the Nutcracker Ballet.* New York: E. P. Dutton, 1959.

———. *Robert Schumann and Mscot Ziff.* New York: E. P. Dutton, 1947.

———. *Sebastian Bach, The Boy From Thuringer.* New York: E. P. Dutton, 1937.

White, Hilda. *Song Without End.* New York: E. P. Dutton, 1959.

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Baldwin, James. *The Story of Siegfried.* New York: Scribner, 1919.

Bulla, Clyde. *The Ring and the Fire.* New York: Thomas Y. Crowell, 1962.

————. *Stories of Favorite Operas.* New York: Thomas Y. Crowell, 1959.

Crozier, Eric. *The Mastersingers of Nuremberg.* New York: Henry A. Walck, Inc., 1964.

Fellner, Rudolph. *Opera Themes and Plots.* New York: Simon and Schuster, 1958.

Grimm, William and Jacob. *Hansel and Gretel.* New York: Knopf, 1944.

Henderson, Gertrude. *The Ring of the Nibelung.* New York: Knopf, 1932.

Kobbe, Gustav. *Kobbe's Complete Opera Book.* New York: G. P. Putnam, 1954.

Menotti, Gian-Carlo. *Amahl & the Night Visitors* New York: McGraw-Till (Whittsley House), 1952.

Newman, Ernest. *More Stories of Famous Operas.* New York: Knopf, 1943.

————. *17 Famous Operas.* New York: Knopf, 1954.

————. *Wagner Operas.* New York: Knopf, 1949.

Simon, Henry Wm. *A Treasury of Grand Opera.* New York: Simon and Schuster, 1946.

Updike, John. *The Magic Flute.* New York: Knopf, 1963.

————. *The Ring.* New York: Knopf, 1964.

SONG COLLECTIONS

Boni and Lloyd. *Fireside Book of Folk Songs.* New York: Simon and Schuster, 1946.

Brand, Oscar. *Singing Holidays.* New York: Knopf, 1957.

Brandau, Jose. *Folk Songs of Brazil.* Chicago: Neil Kjos Music Co., 1947.

Dietz, Betty Warner and Park, Thomas Choonbai. *Folk Songs of China, Japan, Korea,* Illustrated by Mamoru Funai. New York: John Day, 1964.

Downes, Olin and Elsie Siegmeister. *A Treasury of American Songs.* New York: Nowell, Soskin and Co., 1940.

Felton, Harold W. *Cowboy Jamboree, Western Songs and Lore.* New York: Knopf, 1951.

Gordon, Dorothy. *Around the World in Song.* New York: E. P. Dutton, 1938.

Guenther, Felix. *Round the World Christmas Album.* New York: Marks Music Corp., 1943.

Krone, Beatrice and Max. *From Descants to Trios.* Chicago: Neil Kjos Music Co., 1954.

————. *More Descants and Easy Bases.* Chicago: Neil Kjos Music Co., 1951.

————. *Songs for Fun with Descants.* Chicago: Neil Kjos Music Co., 1956.

————. *Third Book of Descants.* Chicago: Neil Kjos Music Co., 1956.

Krone, Beatrice and Ruth V. Ostland. *Songs of Norway & Denmark.* Chicago: Neil Kjos Music Co., 1941.

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